

EXAMINATION IN ARCHITECTURE AT
UNIVERSITY COLLEGE, LONDON.

Last week we gave the course of examination in architecture as a science; we now add the series of questions as relates to architecture as a fine art.

First Year.

GREEK AND ROMAN ARCHITECTURE.

1. What analogy has the column and its entablature with any object of early invention? 2. In what respects do its various parts correspond with those of its prototype? 3. What is the use of the capital? the architrave? the cornice? 4. In which orders does a base form an essential feature? in which not? 5. State the general proportions of the Greek orders of architecture. 6. Which is the essentially distinctive feature of an order? 7. How many orders were there in Roman architecture? 8. In what respects does the Greek or Roman division of the orders approach nearest to the obvious classification of physical distinctions, or to the relative proportions generally admitted to exist in all objects throughout nature? 9. Should the axis of the column according to the Greek canons be vertical or not? 10. Quote the authorities, whether in writers or examples. 11. Sketch a profile of the Doric capital and the several varieties of anulets. 12. Sketch the varieties of triglyph heads. 13. Sketch and describe the essential differences in the entablatures of the Greek orders. 14. In what examples of Greek Doric buildings are the triglyphs omitted? How are the guttæ of the frieze then arranged? 15. Sketch various forms of guttæ. 16. What do the antæ of Greek architecture represent, and where are they introduced, and what proportions? 17. Sketch the capitals of the antæ of the Greek orders. 18. Did any and what difference exist in those of Greece propria and Asiatic Greece? 19. State the reasons for considering whether sculpture be or be not an essential element of Greek edifices. 20. To whom does Vitruvius attribute the invention of the Corinthian capital, and on what occasion? 21. Is there any complete example of Greek Corinthian, and where? 22. Was the Corinthian, Ionic, or the Doric introduced or adopted as the leading order of any principal monuments in Greece propria? 23. Which was the prevailing order in Asiatic Greece? 24. Give the names and state the orders of the most distinguished temples of European and Asiatic Greece. 25. Into how many classes may mouldings be divided? State the names of the divisions. 26. Draw the profiles of the first class with the names attached. 27. What is the purpose of the crowning mouldings in cornices? 28. What is their usual angle of inclination in Greek buildings? 29. Draw combinations of mouldings. 30. Which were the usual crowning mouldings of the cornice of the Greek orders? 31. Was there any moulding peculiar to the Greek Doric and never used in any other order? 32. Give the name and varieties of profile. 33. Under which class does it come? 34. In which periods of the art were mouldings sparingly and profusely used? 35. Should mouldings or plain faces predominate, and why? 36. Draw some of the sculptured decorations of mouldings with the names attached. 37. Sketch a plan of a Greek decastyle hypæthral pseudo-dipteral temple, with the names of the parts attached.

EGYPTIAN ARCHITECTURE.

38. Which are the earliest specimens of Egyptian architecture? 39. What are the general characteristics of Egyptian architecture? 40. Whence is their general impress derived? 41. Is it varied or uniform? 42. State the reasons. 43. Sketch a plan of one of the temples at Thebes. 44. Give a general description of the parts, and describe its chief accompaniments. 45. Into how many divisions may be classified the capitals of their columns? 46. Give a sketch of two columns of different characters. 47. State the proportions. 48. Sketch and describe the proportions of an obelisk and its pyramidion; its material. 49. Illustrate the value in which obelisks were held by the anecdote related by Herodotus. 50. Describe the influence exercised by the conquerors of Egypt upon its architecture. 51. State the nations by whom Egypt was subjugated, and the periods of conquest. 52. Enumerate the leading works on Egyptian architecture.

Second Year.

MEDIEVAL ARCHITECTURE.

1. At what period and by what Emperor was the Christian faith adopted as the religion of the Roman state? 2. What religious edifices did he construct for divine worship? 3. When were they erected? In what form? 4. Give a general plan of one of the primitive Christian churches, with the names of the several parts attached. 5. Describe the purpose or destination of each part. 6. Had the position of these early churches originally any reference to the cardinal points? 7. State the origin of the term Byzantine, and describe the characteristics of that style of architecture. 8. Give a plan of certain ancient Byzantine churches at Constantinople and Ravenna. 9. Give a plan and section of a Greek church at Athens. 10. Sketch the varieties in the cruciform plan adopted in the Christian churches. 11. By whom were baptistries first built? Enumerate the most celebrated ones. 12. Give plans of some, and state their relative position in regard to the church to which they belonged. 13. Give a plan of the baptistry and Church at Parenzo in Istria. 14. With what previous style is Norman identical, and in what respects? 15. What is the distinctly different feature which prevailed in the Norman and preceding style, as contrasted with that of the subsequent styles of mediæval art? 16. Sketch the varieties of the Norman arch. 17. Give the profiles of the mouldings, plans of columns, elevations of caps and bases. 18. Sketch windows with single or double lights. 19. Sketch an elevation and section of a Norman buttress. 20. What was the general form of the altar end of a Norman church, and how called? 21. Sketch the primitive form of a Norman church generally prevalent in England. 22. Give the names of succeeding Gothic styles in this country, and dates of duration. 23. Sketch the forms of arch prevalent in each style, and the varieties in the arch of each epoch. 24. Whence may it be supposed that we derive the pointed arch? why? and at what period? 25. State some of the theories of the origin of the pointed arch. 26. Were the caps and bases of the lancet circular or polygonal in plan? 27. Of what material were the columns? and why? 28. Sketch elevation and section of buttresses; and in what particular did the lancet buttress present a character essentially different from that of the preceding style? 29. When did the succeeding style commence and finish? and state the origin of the name given to it by Rickman. 30. What is the peculiarity of the door at this period? Sketch one. 31. What peculiarity in the tracery of the windows? 32. Name the different parts of the tracery, and notice any peculiarities in the tracings of the windows. 33. What crowning enrichment exists in the cornice of the later periods, and in what respects does it correspond with a like feature in classic architecture? 34. In what parts were heraldic embellishments introduced, and when? 35. State instances of heraldic punning in gothic architecture. 36. Sketch different forms of shields in the order of their respective epochs. 37. Give a plan of a gothic cathedral, with the names of the parts attached. 38. Sketch plans and sections of gothic vaultings. 39. Define the different features and parts of arch-vaultings, and the classes of ribs. 40. What is the difference between a groin and a rib? 41. Name distinguished instances of vaultings. 42. Give a brief notice of mediæval architecture in Italy, and compare it in its progress and results with the architecture of northern Europe during the same period. 43. Lay down the general principles of composition as taught by Durand. 44. Name the most eminent authors on architecture, classified according to the subjects on which they treated. 45. State the qualifications and studies to be acquired by the architect. 46. Give a tabular view of the history of architecture from the earliest periods.

NEW SURVEYORS OF THE DISTRICT OF ST. JAMES'S.—Mr. Charles Mayhew has been unanimously elected to the above appointment, rendered vacant by the death of his father. We feel much pleasure in being able to congratulate him not only upon his success, but also upon the good feeling displayed on this occasion by his professional brethren in not offering an opposition.

STIR IN THE SCHOOL OF DESIGN.

The disorganized state of the School of Design, to which we have been forced to direct attention on several occasions, has been recently mentioned in the House of Commons.

Mr. Ewart, a few nights since, referring to the dispute which occurred in the School of Design, and which had resulted, he said, in the dismissal of the second master, and the withdrawal of the pupils almost without exception, wished to know whether the discord still continued, or whether there was any hope of its being settled?

Sir G. Clerk said, "a difference of opinion unfortunately arose in the early part of this year between the director of the school and some of the masters regarding the principles upon which the education of the pupils should be conducted. Several of the students joined warmly on the side of the master, and expressed themselves disrespectfully of the character and attainments of the director. The council, considering this to be a gross act of insubordination, felt it to be their painful duty to interfere, by suspending the pupils who had so erred until they made an apology. The disagreement still continuing, the council felt themselves under the necessity of changing the second master; who had accordingly been he would not say dismissed, but removed."

The question now is, how will this step operate as regards the state of things between the pupils and the director, and between the public and the school? Will it restore to this gentleman the confidence of the pupils which unfortunately he seems by some means or other to have lost? We are afraid not, any more than it will make a bad system a good one. The school as at present conducted does not produce such results as are looked for, and some alteration is unquestionably necessary. We have received a number of letters on the subject, mostly, it must be observed, from the students who objected to Mr. Wilson's system. Although *ex parte*, we insert two of them, in order that the complainants, and so it has proved, the sufferers, may state their two views:—

Sir,—Seeing in your columns a short time since, comments on the "School of Design," I beg to offer a few remarks, tending to shew, if, indeed, it can be more clearly shewn, the total inadequacy of the system pursued there to produce any thing above an humble class of copyists.

A defect which, in my opinion, lies at the root of the plan is, that no instruction whatever is given in the characteristics of the different styles. When the student enters, he is set to copy indiscriminately a number of casts and other examples, and having, I suppose, obtained a stock of ideas by this means, without any other preparation, he proceeds to "design," or, in other words, to produce a hotch-potch, having a portion of the forms of every, without the spirit of any, style.

This is what we should be led to expect, and this really is the exact character of the tawdry and frigid *soi-disant* designs that are the only productions of the school. But what else could we expect of an institution where nature, the great storehouse of the beautiful, is entirely neglected; where the study of the human figure is suspended and interrupted; where the art of perspective is unknown; where the different styles of art and their respective characters are unexplained, and where even the library is fettered by such restrictions, that very few students can have access to it?

The difference between us and foreign designers is essentially this,—that while they produce real artists, we produce nothing more than partially instructed, half-formed draughtsmen. In fact, now that the only students of promise that the school could boast have been expelled, there is none at present designing or even attempting to design. The School of Design at present is nothing more than a cheap drawing school.

Casts and examples are certainly copied, but as the only end of this copying is to acquire mechanical dexterity, and as the peculiar beauties or defects of none are pointed out, Government might as well have provided bad casts as fine ones at such an expense.

Copies of Raphael's performances are to be found there, and give a pretty appearance to the room, but the grand principles of colouring upon which Raphael laboured are neither